

# THE QUAVER,

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A monthly Advocate of Popular Musical Education,  
And Exponent of the Letter-note Method.

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July 1st, 1876.

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**MUSIC:—**

Dr. Fowle's "Harvest Home."

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**Notice.**

This number of THE QUAVER contains the commencement of Dr. Fowle's Harvest Cantata, and the continuation will appear in the August and September numbers. The whole work is published in a separate form, for particulars of which refer to the advertisement in next column.

The intervening numbers of Choral Harmony (141 and 142, not yet ready) are in preparation, and will shortly be published separately.

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- |     |   |                |
|-----|---|----------------|
| 14  | Make a joyful noise                         |                |
| 15  | Sing unto God                               |                |
| 20  | Blessed is he that considereth the poor     | } R. A. Smith. |
| 24  | Now to him who can uphold us                |                |
| 31  | The earth is the Lord's                     |                |
| 71  | Hallelujah! the Lord reigneth               |                |
| 75  | Blessed be the Lord. Great and marvellous   |                |
| 130 | God be merciful unto us, and bless us       |                |
| 131 | Deus Misereatur                             |                |
| 138 | Give ear to my words                        |                |
| 24  | Come unto me . . . . .                      | Mason.         |
| 39  | Walk about Zion . . . . .                   | Bradbury.      |
|     | He shall come down like rain                | Portogallo.    |
|     | Blessed are those servants                  | J. F. S. Bird. |
| 43  | Enter not into judgment . . . . .           | Do.            |
| 60  | But in the last days . . . . .              | Mason.         |
| 64  | Great is the Lord . . . . .                 | American.      |
|     | Arise, O Lord, in'to thy rest               | Do.            |
| 69  | Awake, awake, put on thy strength           | Burgiss.       |
| 77  | Grant, we beseech thee . . . . .            | Callcott.      |
| 84  | I will arise, and go to my father . . . . . | Cecil.         |
|     | Blessed are the people . . . . .            |                |
| 86  | I was glad when they said unto me           | Callcott.      |
| 129 | Blessed are the poor in spirit . . . . .    | Naumann.       |

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First Steps in Musical Composition.—(continued from last Number.)

## CHAPTER IV.

### The Chord of the Seventh.

**T**HE term *discord* is employed when it is necessary to distinguish between a chord which contains a dissonance and one formed of consonances only.

100. The most natural form of a discord is that obtained by taking a triad and building thereupon an additional third, which produces the *discord of the seventh*, thus:—



101. As a seventh is a dissonant interval, the name of the chord shows that it is a discord: therefore, unless we have occasion to make the distinction referred to in paragraph 99, we shall simply term it the *chord of the seventh*.

102. A chord of the seventh is major or minor according as the seventh which it contains is major or minor: that built on  $\pi$ , however, contains an imperfect fifth as well as a minor seventh, and is termed the *imperfect chord of the seventh*.

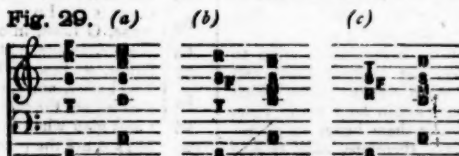
The student must not reverse the terms and call it the *chord of the imperfect seventh*.

103. The chords of the seventh in the scale are as follow:—



Observe that a mere change of position, without inverting the chord, produces the dissonance of a second in addition to the seventh, as in fig. 29, *b* and *c*.

104. Resolution must be effected in the case of every discord. (*Par. 90*). In a chord of the seventh, the seventh is the dissonant tone; and the root, the primary tone: in resolving, the parts should move as stated in paragraph 95, and as shown in fig. 29.



105. In resolving a chord of the seventh, therefore, the *proper* progression of the parts is as follows:—

The part containing the seventh should descend one degree.

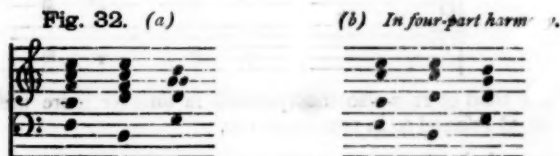
” fifth  
” third should ascend one degree.  
” root should ascend a fourth, descend a fifth, or remain stationary.  
” octave to the root should remain stationary.

All these intervals are reckoned from the *root* upwards: this was done in the case of the triads, and is the mode invariably adopted.

106. In four-part harmony it is better to double the root in the upper octave, as in fig. 30, *a* and *b*, even although the third of the chord is omitted; for, otherwise, the succeeding chord, in the event of its being a triad, is reduced to two sounds, as in fig. 31, *a* and *b*. There is, however, a different mode of resolving, for which refer to paragraph 113.



107. *Preparation* (par. 90), is almost indispensable in the case of a *major* chord of the seventh, and *desirable* in that of all the others except the *dominant seventh* (par. 108), the preparation of which is purely optional. Fig. 32 exemplifies a chord of the seventh prepared, struck, and resolved.



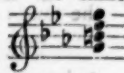


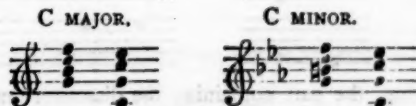
108. Of the chords of the seventh, by far the most important is

### THE DOMINANT SEVENTH,

formed upon the dominant of the scale (*sol*), as in fig. 29; in fact, next to the triad of the tonic, the dominant seventh is the most important chord in music. Its importance consists in the fact that it shows, unquestionably, what key the music is in—a property possessed neither by the other chords of the seventh, nor by the triads. Take, for instance, any triad: the same sounds exactly can be made to appear in different keys, as in fig. 33.



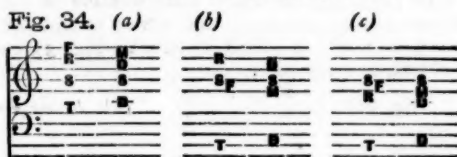
Therefore, the triad of the tonic, considered by itself, is *indefinite*: it is simply a major triad, and may, for ought we know to the contrary, be the triad of *FA* or the triad of *sol* in some other key. A similar remark applies to all the chords of the seventh other than the dominant seventh. But  cannot appear in any key except that of *C*, unless expressed by the aid of  accidentals, and these accidentals will simply restore it to the key in which it now is. True, we can obtain the same combination exactly, employing a different signature, in *C minor*, thus:— of which key also it is the dominant seventh. The dominant seventh alone is, therefore, indefinite thus far; but, taken in connection with, and succeeded by, the triad of the tonic, both key and mode are settled beyond all question, thus:—



It is on account of this its function that the fifth sound in the scale receives the name of the *dominant* (governing sound): *do* is the *key-tone*, it is true, but *sol* with its chord of the seventh determines which sound shall be the key-tone, and makes it such.

109. For these reasons, in almost every piece of music the second last chord is the dominant seventh; and the last, the triad of the tonic.

110. The triad of *TI* is an exception to the statement in paragraph 108 respecting the indefiniteness of the triads: it contains both *TI* and *FA*, one or other of which must disappear in the event of a change to any other major key, and, therefore, the sounds of which it is composed are not common to several keys. But as the dominant seventh includes all the sounds comprised in the triad of *TI*, and as the former is more definite, is a much fuller chord, and possesses many advantages for practical purposes, it is always preferable to the triad of *TI*. As to the practical advantages possessed by the dominant seventh, fig. 9 (*par.* 62) provides a case in point: if instead of the first chord we use an inversion of the dominant seventh, we obtain a fuller chord, and also secure a connecting link (*par.* 43) between the two chords, as in fig. 34, *a*, *b*, and *c*.



111. The triad of *TI* is also incorporated in another more useful chord—viz., the *TI-RE-FA-LA* chord referred to in paragraph 130.

112. Several chords of the seventh may occur in immediate succession if provision is made for their resolution. Fig. 35 exemplifies such a sequence: every chord, except the first and last, is a chord of the seventh.

Fig. 35.



#### OTHER MODES OF RESOLUTION.

113. Rather than omit the third from a chord of the seventh, some composers prefer to resolve as in fig. 36: although the progression is less melodious—the ear expecting *TI* to be followed by *DO* in the same part—this arrangement secures a fifth in the next chord. Examples of this progression, in the case of the dominant seventh at all events, appear in the works of the best composers.

114. The bass, instead of adopting the usual progression, sometimes ascends one degree, as in fig. 37. This forms an *interrupted cadence*—an *unfinished* mode of terminating a musical sentence employed by the composer when he does not wish to bring the music to a decided close: it leads the ear to expect something else to follow.



115. In resolving, the part containing the dissonant tone may proceed to some other sound before descending one degree, as in fig. 38, *a* and *b*.

116. The preparation, percussion, and resolution of a discord should be effected in the same part: nevertheless, it is permitted to do otherwise if by this means a greater defect is avoided, or a commensurate advantage gained.



## DOUBLING AND OMITTING.

117. A chord of the seventh *must* include the *seventh*, otherwise it ceases to be a chord of the seventh. The sound next in importance is the *root*: it is almost as indispensable as the seventh.

118. The *seventh* must not be doubled: it is the dissonant tone, and, besides the harshness engendered, to resolve properly two dissonant tones in the same chord must necessarily involve consecutive octaves (*par.* 40).

119. For the remaining sounds, the question of doubling or omitting depends greatly upon what effect it will have in causing doubling or omitting in the succeeding chord. Double any sound in preference to the *fifth*, because this almost necessitates a doubled third in the next chord—a combination to be avoided in the case of a triad. (*Refer also to paragraph 106*).

## Inversions of the Chord of the Seventh.

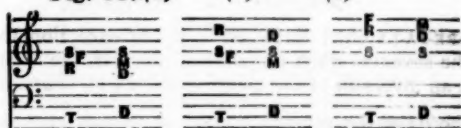
120. The chord of the seventh has three inversions.

121. The first inversion, termed

## THE CHORD OF THE FIFTH AND SIXTH,

(or, briefly, *the five-six chord*) is formed by placing the *third* of the original chord in the bass, as in fig. 39, *a*, *b* and *c*, which show this inversion in different positions with its resolution in each case.

Fig. 39. (a) (b) (c)

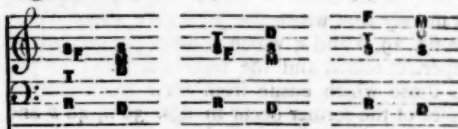


122. The second inversion, called

## THE CHORD OF THE THIRD, FOURTH AND SIXTH,

(briefly, *the three-four-six chord*) takes the *fifth* of the original chord for the bass, as shown, with its resolution, in fig. 40, *a*, *b* and *c*.

Fig. 40. (a) (b) (c)



123. The third inversion, named *the chord of the second, fourth and sixth*, or briefly

## THE CHORD OF THE SECOND,

places the *seventh* of the original chord in the bass, and is shown, with its resolution, in fig. 41, *a*, *b* and *c*.

Fig. 41. (a) (b) (c)



124. The first two inversions may, or may not, contain a second, but the third inversion *invariably* does if the chord is rendered complete: the names of the inversions, therefore, embody the distinctive features of each.

On account of the importance of the dominant seventh, and the exceptional nature of its formation, the inversions of this chord have, in some works on Harmony, names of their own expressive of the intervals peculiar to them, as follow:—

The first inversion, **TI** in the bass, is termed *the chord of the false (imperfect) fifth*.  
 „ second „ **RE** „ „ *the 'little sharp sixth*.  
 „ third „ **FA** „ „ *the chord of the tritone*.  
 In this work, however, it is unnecessary to adopt them.

125. The inversions of the *major* chords of the seventh <sup>3</sup> are seldom used

#### 126. RESOLUTION,

in the case of the inversions of the chord of the seventh, is effected in the same way as in the original chord, and is exemplified in figs. 39, 40, and 41. The "other modes of resolution" mentioned in paragraphs 113 to 116 are also used, with the exception of that explained in paragraph 114.

#### DOUBLING AND OMITTING.

127. Never double the *bass note* in the case of any inversion of the chord of the seventh.

128. Double the *root* in preference to any other sound.

129. The rules stated in paragraphs 117 and 118 also apply; but in the second inversion of the dominant seventh (and this chord only) a doubled seventh is warranted by the example of the best composers, in resolving which the upper **FA** *descends*, and the lower *ascends*, one degree.

#### REMARKS.

130. The chord **TI-RE-FA-LA** often forms an *apparent* exception to the rules given for resolving a chord of the seventh: when this occurs, however, the chord is not really a chord of the seventh, but an inversion of the chord of the ninth, subsequently explained.

131. Besides the chords of the seventh treated of in this chapter, certain others, derived from the minor mode, are also used in the major mode: they will receive notice in a subsequent chapter.

132. The information contained in this chapter will enable the student to understand more clearly the reason why certain dissonance—viz., the second, the pluperfect fourth, and the imperfect fifth—have a resolution different from that of the others, as was stated in paragraphs 95 to 97. The second is simply the result of an inversion (or else a change in the position) of the chord of the seventh: consequently, the progression assigned to the second is merely that which the parts take when a chord of the seventh is properly resolved, as in fig. 29, *b* and *c*, which contain the second, **FA-SOL**. The same remark applies to the pluperfect fourth and the imperfect fifth: the progressions assigned to these dissonances are those which ensue from their resolution in the chord of the dominant seventh: examples of the former occur in figs. 30 *a*, 40 *b* and 41 *a*, *b* and *c*: of the latter, in figs. 30 *b*, 39 *a*, *b* and *c*, and 40 *a* and *c*.

#### Errata.

In last month's **QUAVER**, one or two typographical errors appear in a few copies which were sent out before the blunder was discovered.

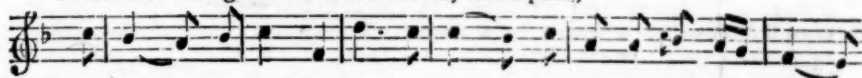
In "First Steps in Musical Composition," paragraph 96, for "*fig. 28, a, b, and c,*" read simply, "*fig. 28.*"

Paragraph 98, the reference numbers stated in last two lines are incorrect: these lines should read, "which he chooses to resolve the dissonance: if the parts move as in *fig. 27*, it is called a 'Ninth;' but if as in *fig. 28*, it is termed a 'Compound Second.'"

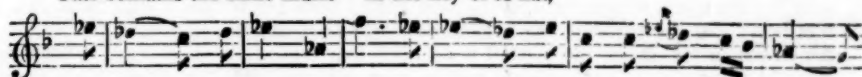
**Musical Notation.**—(Continued from No. 4).

Cases of a similar nature, in which the actual key is very different from that indicated by the signature, are quite common in practice. Another example occurs in the same Oratorio ("The Creation"), in the duet, "Of stars the fairest," which is tossed about into several keys without any change of signature, thus:—

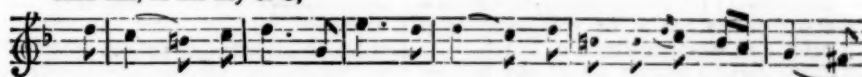
In this case the signature and the real key correspond,



This contains the same music in the key of A flat,



And this, in the key of G,



Non-professional choristers have now become a power in the musical kingdom. They form, indeed, a large proportion of the ordinary chorus at this moment; and although this amateur force may, in time to come, range shoulder to shoulder with the professionals, that time has not yet arrived: it is still expedient to remove all stumbling-blocks out of the way, and this paradoxical mode of expressing modulation is one of these. Each of the above examples forms a portion of a movement some thirty measures in length: written with the proper signature the second and third are simple and easy enough, but the above rendering conveys to the inexperienced such an idea of *difficulty* that it often prejudices them against their work at the very outset.

Conductors of Singing Classes, we appeal to you! Are these things so? You know well enough how often you have tried to inoculate your choir with an appreciation for classical music; how you gave them the most toothsome tit-bits you could find; how you fed them spoonful by spoonful, here a little, there a little; gently and soothingly administering, now a chorus of Handel, then a quartet of Mozart which you tried to make-believe was so easy, but which, nevertheless, they took like medicine and made wry faces over. You know whether your efforts were successful or otherwise; but in either case you are painfully aware of the difficulties encountered—the altogether unnecessary difficulties—which a less complex mode of noting the music might have obviated, leaving your young

performers a plain road to the intended goal. But it was "those accidentals" that worked all the mischief: they gave your singers the notion that the music was "hard," and not all your eloquence, not all your powers of explanation could convince them it was easy. There were the accidentals, like so many great boulders, right in the middle of the road, and to conduct the musical omnibus over the obstructions was almost beyond your power.

Composers and Music Publishers, we appeal to you also! Cannot you increase the educational usefulness of your music? Workers of "Musical Miracles!"—you who have done good service in popularizing the classical composers, could you not still further popularize their works? Great as is the boon of a cheap Oratorio, the power of using it intelligently is greater still; and a clearer mode of expressing the music, if it does not actually *confer* the power, helps towards its attainment.

What is needful in this case involves no innovation, but only a more usual carrying out of a mode of writing already adopted, which is helpful to both teacher and pupil—viz., the simple expedient of altering the signature when a modulation is sustained long enough to make such an alteration desirable.

But some may object to this departure from established usages, considering it to be only "encouraging laziness." With all due deference to such, we consider that there are cases in which laziness really

needs encouragement—not, certainly, to be lazy, but to *take pains*. Moreover, the difficulty experienced is frequently the result of diffidence rather than of laziness. First impressions go a great way; and if a pupil finds himself floored at the very outset by obstacles apparently put there for the purpose of tripping him up, it requires a great amount of encouragement afterwards to elicit the enthusiasm necessary for a more successful attempt: he considers it a hopeless case, and gives in before the battle has really commenced. But don't task his energies too much at first; let him feel his feet as he goes; let him reap the reward of his labour in the shape of classical music actually accomplished and enjoyed; and he will then go farther: the success attained encourages to increased effort, and when a real difficulty has to be conquered he is ready and willing to attack it.

But there is another reason why laziness should sometimes be encouraged to work. In every choral class, there are at least the three following kinds of pupils:—A, the enthusiastic pupil who has already a great love for the art; B, the ordinary pupil, who is willing to learn so long as he is amused, but who breaks down as soon as he loses interest in the work; and C, the dull pupil, who does not learn, and is not likely to learn. As for A, he may be a Handel, or a Haydn in embryo; and if by having fewer

obstacles to encounter in the notation he could be sooner enabled to study classical music, so much the better for the musical tastes he is now forming. B, again, may have in him musical powers which only require to be aroused and cultivated in order to qualify him for filling usefully a gap in the orchestra or the chorus. Lessen what to him are serious difficulties, and he will persevere; but otherwise his latent talent, be it much or little, is lost. As for C, on the other hand, whether he ever will learn is a doubtful point; but his interests, if he have any in the matter, also call for simplicity in the notation.

Our musical notation must, as time rolls on, adapt itself to the times. One prevailing fashion of our times is the monster orchestra and chorus, numbering thousands where formerly there were hundreds. In order to obtain the desired number of performers the services of amateurs are indispensable; and if the requirements of the amateur at present render it desirable to simplify the notation as much as possible, the time may arrive when it is imperatively necessary. Already the C clef has almost become extinct, because it hampered the amateur: as this class becomes stronger and more numerous, the slight amendments—not of notation, but of our mode of using it—which have been indicated will probably accrue easily enough.

### A Change of Rep.—(Continued from last Number.)

The "master of oratory" paused to take breath, or else to heave a sigh over his past sufferings, when several of the members, impatient at the length of his oration, burst in with—

"But you were to have told us how you lost your voice."

Mr. Titlark replied that he was "just coming to it" when they interrupted him. He evidently could have gone on for an hour longer, much to his own satisfaction; but a glance at the chair seemed to inform him that brevity was desirable.

"The fact is," he said, slowly and solemnly, with the look of one who was peering down the telescope of time into the remote past, "I never got rid of the wire. I could feel it descending by degrees: if it only gets to my toes, I thought, I might get rid of it altogether; but no, it gradually descended until it settled in my voice, and there it has remained ever since."

"Well now," remarked a member, "that is extraordinary: I have heard of a wiry voice before, but never understood the cause of it until now."

"Nonsense!" retorted the Sexton, "it's all hum—how *could* a pain in a man's ears spoil his voice?"

"But it ruined mine," reiterated Mr. Titlark, "besides which, if it did not leave me permanently deaf, it affected my ears: why, even to this day, if music is the least degree out of tune, it is positive torture to me."

Mr. Larch thought how often *his* ears had been bored on account of Mr. Titlark's infirmity; for, like the president, the master of oratory was a candid fault-finder. Mr. Larch, however, kept his ideas upon this subject to himself, and mildly suggested—



"Are you quite sure it wasn't the 'cold collation?' You must know a Scotch pint is almost equal to an English half gallon—perhaps the mutchkin was too much for you."

"Not a bit of it!" shrieked Mr. Titlark, *in altissimo*, "the cause was exactly as I have stated. My medical attendant informed me, afterwards, that the dilation of the oil-factory nerve was so tremendous during the ordeal, that something was bound to give way under the extension: consequently, it took effect in the weakest part—the bronkies of the throat."

Here a member was rude enough to echo, *sotto voce*, something about "the donkey's throat;" but Mr. Starch immediately reprimanded him for using language so unparliamentary. His esteemed friend was quite right. The human voice was so delicate and sympathetic that it frequently suffered through injuries or ailments affecting other organs. He need only instance the familiar fact that we could neither sing nor speak properly if the nose was stopped. He must thank his valued friend for the entertaining narrative with which he had favoured the meeting. They all felt what a loss it was to themselves that their respected friend was unable to illustrate practically his skill in the art of which he was so ardent an admirer.

He was about to resume his seat, when one of the junior members was bold enough to question the correctness of his reasoning.

"A blind person," said the objector, "hears more acutely than one who can see."

Mr. Starch felt annoyed at the interruption; and half suspecting that some covert allusion to himself was intended, he naturally objected to his own case being adduced in order to refute his argument.

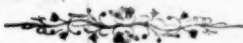
"Not always," replied he, "and even if it was invariably true it proves nothing, for the conditions are different. But take the case of a deaf and dumb person: we all know that an individual who has been deaf from his birth is, of necessity, dumb also; and this is a case exactly parallel with that of our esteemed friend."

He was immediately attacked on the flank by Mr. Larch.

"Not strictly parallel; for Mr. Titlark has not been deaf from his birth, nor blind either, therefore—"

It was now Mr. Starch's turn to interrupt, his spectacles flashing green fire, and his whole manner betraying the annoyance &c.

"The chair takes an opinion directly to the contrary," said he, taking refuge both literally and metaphorically in its capacious arms, and abruptly closing the discussion.



#### TO CORRESPONDENTS.

Write legibly—Write concisely—Write impartially.

Reports of Concerts, Notices of Classes, &c., should reach us by the 15th of the month.

The name and address of the Sender must accompany all Correspondence.

## MONTHLY NOTES.

### LONDON.

**London Academy of Music.**—On July 6, Scholarships, entitling to a year's free education in Singing, Pianoforte, Violin, and Violoncello, open to students from all parts of the kingdom, will be competed for.

**Philharmonic Society.**—At a concert of this society, on June 12th, there was performed an unpublished overture, composed by the late Sir Sterndale Bennett, in his 18th year, when a student at the Royal Academy of Music.

**Royal Albert Hall.**—Haydn's Oratorio, *The Creation*, was given on June 24th by Mr. W. Carter's choir.

**St. James's Hall.**—Madame Sainton Dolby's cantata, *The Legend of St. Dorothy*, performed on June 14th, was very favourably received. As the composition of an experienced vocalist, it is said to possess the merit of being, in an eminent degree, *singable*: several of the songs and choruses were repeated and are likely to become popular. The libretto, which is cast in dramatic form, is founded upon a legend of the early christian church.

Mr. Henry Leslie's Choir gave the concluding concert of the season on June 16th, consisting of a miscellaneous selection of songs and part-music.

*Idle Cove*, a dramatic cantata, composed by Mr. John Thomas, the conductor of the Welsh Choral Union, was performed on June 22nd.

### PROVINCIAL.

**Wrexham.**—The forthcoming Eisteddfod and Musical Festival is fixed for August 23rd, and three succeeding days. About 500 English, Welsh, and Latin poems have been sent in for competition. Mr. Disraeli, Mr. Gladstone, the Duke of Westminster, and Sir W. W. Wynne will be invited to become Presidents.

Choral Harmony—(continued).

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*In progress.*

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